

"KNOWING IS NOT ENOUGH"

The Official Newsletter of Jun Fan Jeet Kune Do

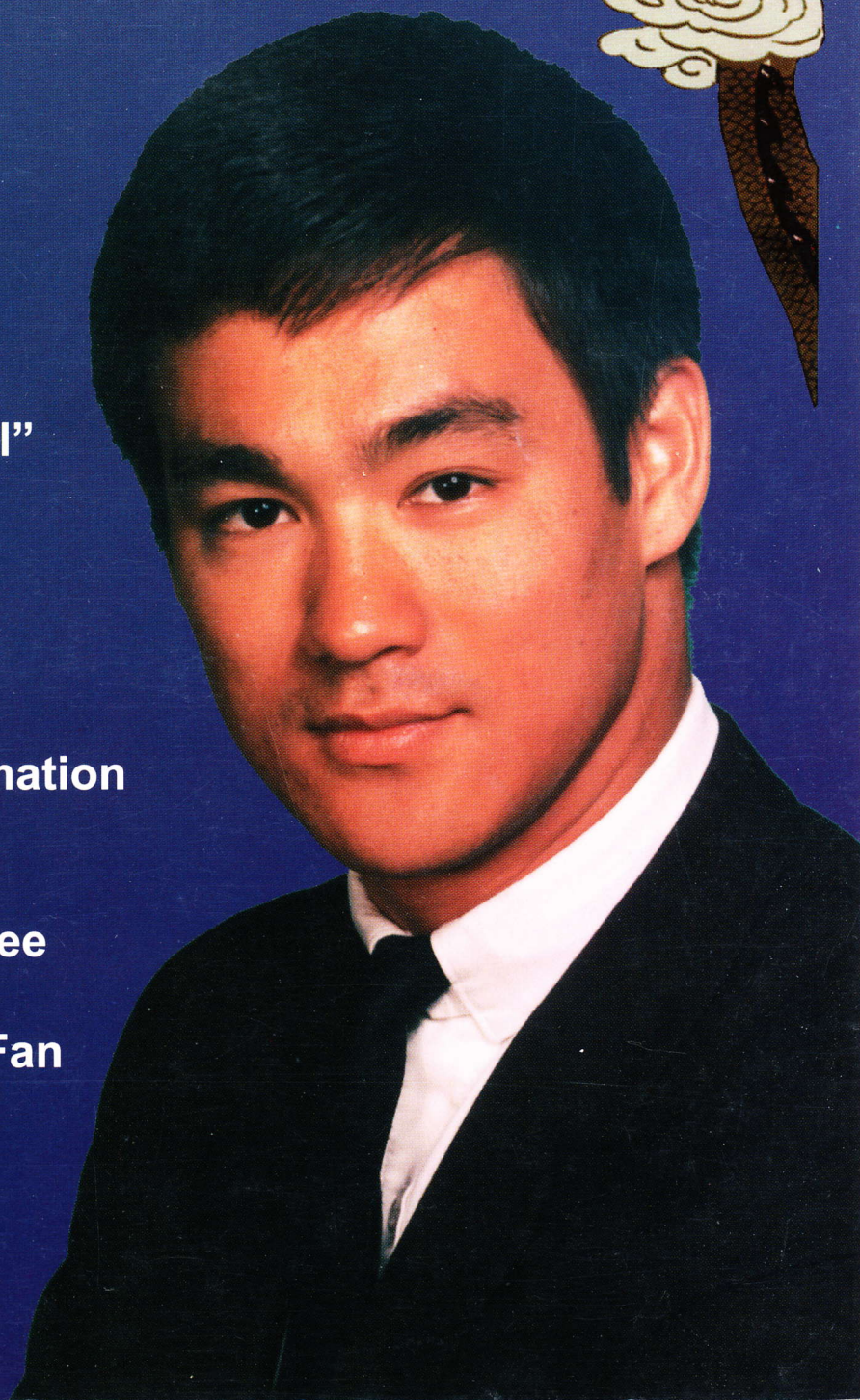
Fall, 1997

Vol. 1, No. 3

ISSN: 1033-1325



- Editorial: Bruce Lee Fights on—for "Stamp of Approval"
- Interview: Ted Wong!
- A Letter from Bruce Lee!
- The Wisdom of Bruce Lee: "The Artist and The Horse."
- Ask the Nucleus
- Seminar/Membership Information
- Cutting Edge Conditioning
- "Property of Bruce Lee" (Excerpts from the Bruce Lee Library).
- The Code of Ethics of Jun Fan Jeet Kune Do



EDITORIAL

BRUCE LEE FIGHTS ON -- FOR STAMP OF APPROVAL

Elvis has one. Bogey has one. Marilyn Monroe has one. James Dean has one. Even Bugs Bunny has one. Now, admirers of the late martial arts legend and international screen idol Bruce Lee want him to have one also.

No, it's not a star on the Hollywood Walk of Fame (Lee already has his.) It is a form of recognition bestowed upon someone by a branch of the federal government: a United States postage stamp. And the driving force behind a Bruce Lee postage stamp is none other than his widow, Linda Lee Cadwell. "The fact is that he was a Chinese American and brought pride to the Chinese," says Cadwell. "He gave Americans the opportunity to be exposed to the Chinese culture, which is what he sought to do through his films."

Cadwell also notes that the United States has never so honored an American of Asian heritage. Yet, like Presley, Monroe and Dean, whose celluloid-preserved images live on and inspire later generations, Bruce Lee's charisma and mystique still have a profound impact on the present day that equals that of his late Hollywood peers. Furthermore, it was Lee who, more than any other Asian in movies, literally kicked down the West's notion of the weak, submissive – and in the case of Asian men, emasculated – "Oriental."

"Bruce Lee was the first Asian superstar to bridge the chasm between East and West and to give lie to the demeaning stereotypes represented on film and television by such 'Chinese' figures as Charlie Chan and Dr. Fu Manchu," sates attorney Jerome E. Weinstein, who submitted the stamp proposal to the United States Stamp Committee. "It is a measure of what Bruce achieved that he managed to destroy that ancient and prejudiced image and instead ultimately projected an image of a Chinese who, for once, was not only a hero but one with whom Western audiences could identify."

Echoing that statement is Alex Ben Block, author of *The Legend of Bruce Lee* and editor of leading entertainment industry trade publication the *Hollywood Reporter*. "I believe that Bruce Lee should get a U.S. postage stamp," he asserts. "The reasons I think that he should get it are, No. 1, that he was truly a great personality who, even more than 25 years after his death, remains quite vibrant as a character in worldwide cinema.



Secondly, he also represents a breakthrough as one of the first non-Anglo, non-Caucasian stars, in particular representing Asians, to break out and become an international

As one of the most inspiring individuals of all time, Bruce Lee deserves his own postage stamp. Read on to find out what you can do to make it happen!

world-class movie star. I think giving Bruce Lee a postage stamp would help show that America truly is the land of diversity and that there is room for everyone."

Cadwell notes that even now she receives 20-30 letters a week from her late husband's fans and admir-



ers, praising not only his inspiration as a martial artist but of how his philosophy helped enrich their lives. Thus, while it is no wonder Cadwell feels Lee deserves



such an honor, it is a difficult task that can take years to accomplish. Initially, an application must be sent to the United States Stamp Committee in Washington, D.C. explaining the merits



of having a stamp with the proposed honoree's image on it. The committee makes its decision years in advance, which means that even if a stamp bearing Lee's image were approved, it might not be seen for years.

Yet perhaps the process can be expedited if enough people demand that the United States Stamp Committee issue a Bruce Lee postage stamp – post haste. If you feel that Bruce Lee needs to be honored by the nation of his birth with a U.S. postage stamp, do the following:

Write a letter explaining why you believe Bruce Lee deserves a stamp. Mail it to:

- The Citizens Stamp Service Advisory Committee
c/o Stamp Management, United States Postal Service
L'Enfant Plaza, Room 5301
Washington, D.C. 20260-2420
- Use the Web browser of your computer and go to <<yolk.com>>. Look for the hyperlink to the Bruce Lee Stamp Petition form and print it out. Then, get as many people as you can to sign the form and send it to the same address listed above.

While you are at it, write your state's senators and representatives. Let them know that their help is needed and that sponsoring a drive for a Bruce Lee postage stamp would bring lots of publicity and votes.

Thanks to Cadwell and Weinstein, the hard part – submitting an application – is done. Also, with the year 2000 (the year of the dragon) looming, not to mention the 25th anniversary of the release of 1973's *Enter the Dragon*, hooks for releasing such a stamp couldn't be better. Now it is up to those who admired Bruce Lee to throw their collective weight behind his drive.

If you need a final reason, just consider this: Elvis, Bogey, Marilyn, James and Bugs could use the company.

(Reprinted with permission from Imee Gacad's article in *YOLK* magazine, Summer/Fall 1997 issue)

Managing Editor: John Little

Advisory Board: The Jun Fan Jeet Kune Do Nucleus

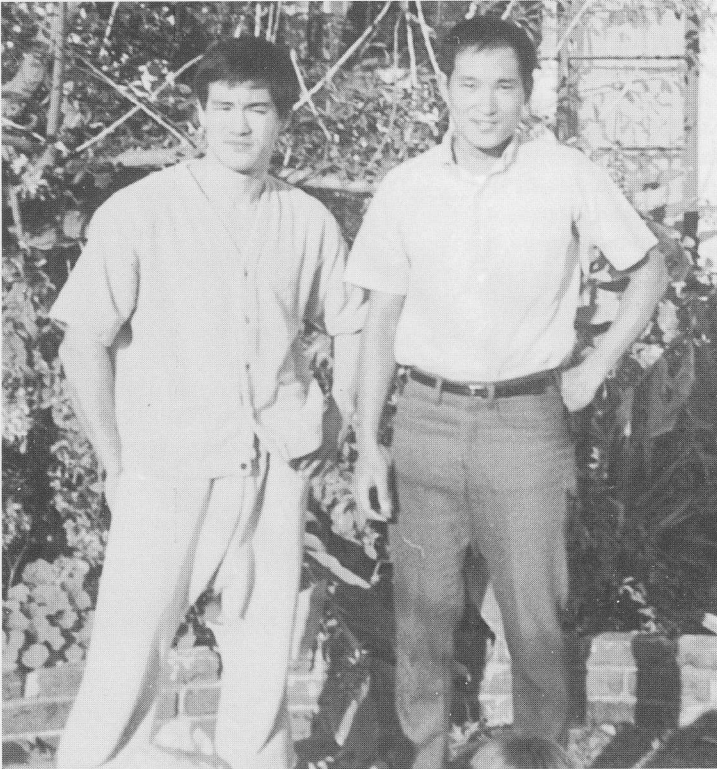
Contributing Editors: Bob Bremer, Linda Lee Cadwell, Steve Golden, Pete Jacobs, Chris Kent, Tim Tackett

Cover Design: John Little

"KNOWING IS NOT ENOUGH"--The Official Newsletter of the Jun Fan Jeet Kune Do Nucleus is published quarterly by Jun Fan Jeet Kune Do, Jun Fan Jeet Kune Do, 967 E. Parkcenter Blvd., Box #177, Boise, Idaho 83706. All material contained herein (unless otherwise indicated) is owned exclusively by Jun Fan Jeet Kune Do. Copyright (c) 1997 All rights Reserved.

The "KNOWING IS NOT ENOUGH" INTERVIEW

THIS MONTH: TED WONG!



Close friends: Bruce Lee (left) and Ted Wong (right) became fast friends shortly after their first meeting in 1967. Here they take "five" from a backyard workout at Bruce's house long enough to pose for a quick snap shot.

For the benefit of some of our members who may not know, how did you first meet Bruce Lee?

TED WONG: I first met him the day that he opened up his Chinatown School. I'd actually been around him some six months prior to that, but I didn't have an opportunity to introduce myself to him.

Where was this?

TED WONG: He was training with a couple of his students in Chinatown. At that time it was just a big room in a theater that was used as a recreation room by the Chinese community in Los Angeles. People would go there to play chess and ping pong, and Bruce Lee used that same place to go and train. A friend of mine had told me about it and that was actually how I first heard about Bruce Lee. So I went there on a couple of occasions but just sort of stayed in the background and watched him. I was a little too intimidated to just walk up and introduce myself. And then a few months later, February of 1967 to be exact, it was on a Saturday morning, my same friend told me that Bruce Lee was opening a school. And that was the first time that I formally met him.

What was Bruce Lee doing during that "opening day" of the Chinatown school?

TED WONG: He was giving a lecture and talking about his art. It was really quite an eye-opener for me listening to him talk about his Gung Fu. It wasn't Jeet Kune Do when the Chinatown school first opened, he hadn't yet coined the term [Editor's note: According to Bruce Lee's daytime diaries, the

Ted Wong probably spent more time with Bruce Lee during the development of his art of Jeet Kune Do than any other individual presently living. More importantly, the two men became great friends and more often than not what little spare time they had was spent in each other's company. Ted received certification in Jeet Kune Do directly from Bruce Lee himself and was Bruce Lee's last private student. In looking at Bruce Lee's daytime diary for the year 1967, one sees that Ted Wong was first invited to Bruce's home on April 20th of that year. This would prove to be, in the words of Humphrey Bogart, "the beginning of a beautiful friendship," that would endure up until Bruce Lee passed away on July 20, 1973.

For years Ted Wong has taught privately, usually to only a handful of dedicated individuals who would make the trip to his home in Monterey Park, California to train in Ted's backyard. He is a humble man, a dedicated man, and a man fiercely loyal to Bruce Lee, in terms of both the art he taught and the message he communicated. Linda Lee Cadwell recalls that Ted's teaching is perhaps the purest strain of her late husband's art and is quick to seek Ted's counsel on matters pertaining to the technical aspects of Jun Fan Jeet Kune Do.

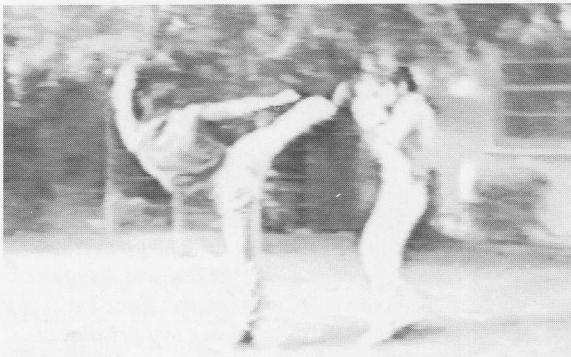
Ted Wong is also, as were all of Bruce's closest friends, the most decent of human beings. Time and again he has foregone payment at seminars, and even gone into his own pocket in an effort to help spread the teachings of his sifu, Bruce Lee. In this day and age, such altruism is considered shocking. When Ted Wong speaks, he speaks with the air of unimpeachable authority, and we at "Knowing Is Not Enough" are very pleased to be able to present this in-depth interview with Ted Wong to our readers and members of Jun Fan Jeet Kune Do.

-- John Little

Chinatown school opened "officially" as the "Jun Fan Gung Fu Institute" on Thursday, February 9, 1967 one month before the official cancellation of The Green Hornet TV series. It was on Sunday, July 9, 1967, some five months later, that the art of "Jeet Kune Do" was conceived]. I was fortunate enough to be there and to sign up for his class, and the rest is history.



It was at this "official" opening of the Los Angeles Chinatown branch of the Jun Fan Institute, that Ted Wong (right foreground, back to camera) first got his chance to meet Bruce Lee (background, lecturing).



A backyard workout: Bruce Lee (left) shows Ted Wong (right) the fundamentals of landing a hook kick on a moving target (circa 1968).

Had you been training long at the Chinatown school when Bruce Lee took you as a private student?

TED WONG: No. In fact, he came up to me in that very first class and asked me my name, and where I came from. When I told him I came from Hong Kong, he knew that I spoke Cantonese. At that time there were probably only two or three Chinese people in his class, so he took me out for a cold drink and started talking to me. I really didn't have any previous experience in the martial arts, and he knew this. I think he kind of felt sorry for me, so he gave me some advice at that time. I remember later that he once told me, "Ted, you need to work on your basic requirements." I didn't know what he meant by this, and so I asked him, "What's that?" Bruce just smiled and said, "Well, you need some muscle." (Ted laughs). So, he said, "Why don't you come over to my house and I'll get you fixed up in that department." So I went to Bruce Lee's house and he drove me over to a place that sold barbell sets, and nutritional products. The York Barbell Club owned the store and Bruce Lee had me buy some "Crash Weight Gain" powder and a good basic barbell set.

Who manufactured the weight gain product?

TED WONG: Bob Hoffman, who used to publish Strength & Health magazine, manufactured it. I purchased two cases of the weight gain powder. I remember that the directions called for me to take "one can a day." Bruce also had me purchase a bench press and then he set up a special program for me to train on.

Do you remember what that program consisted of?

TED WONG: Well, basically it was just a general conditioning program consisting of bench presses, press-behind-the-neck, deadlifts, bent-over rows, squats, sit-ups, curls, reverse curls, and things like that. I performed two sets of 10 repetitions per exercise and worked up in reps, but I never performed more than 20 repetitions. This routine was

performed three days a week with the weights, and then I did two days a week with martial art.

How well did the program work for you in "putting on muscle?"

TED WONG: It worked really well! Bruce Lee weighed me first and then constantly checked my progress to see how much weight and size I increased. I believe that in three months I went from 132 pounds to 147 pounds -- a total of 15 pounds gained -- and it was all muscle. It was the heaviest I've ever been. I found, however, that if I didn't keep taking the weight gain powder and hitting the weights that I couldn't maintain that bodyweight.

How long did it take you to notice progress in your martial arts training once you started training privately with Bruce Lee?

TED WONG: Pretty much right away. I was pretty gung-ho and pretty intense. The way that Bruce Lee spoke and taught you conveyed that he meant serious business. He always tried to condition your mind to try and give you the proper example of how to train. Bruce had me running with him in addition to the martial arts and weight training, and then I'd go out to the stores with him to get certain types of vitamins. He would tell me what to get and what they did for your body.

Were there any other physical fitness devices that Bruce Lee thought would be helpful for the martial artist?

TED WONG: Bruce Lee always was working on ways to improve his supplemental conditioning for the martial arts. I remember that he had me buy a weighted belt -- not a weightlifting belt, but a belt that weighed about 10 pounds that you wore around your waist. He had me run with that as a form of progressive resistance to both the muscles and the cardiovascular system, as both the heart and the muscles had to work harder to carry



When not teaching, Bruce Lee would often use Ted to practice his choreography techniques, such as this spinning wheel kick, performed to check optimal camera angles to capture martial arts movements.

my body over the distance I was running with this additional weight. I even sparred wearing that. I didn't really know at the time how quick my progress was, but because of his personal attention and advice, I really began to progress quite quickly and catch up to the level of the rest of the students.

You were also in the unique position of being, not only one of Bruce Lee's closest students, but also one of his closest friends. Can you comment on this?

TED WONG: Well, I just feel that I was tremendously fortunate. I'm very thankful to this day. When you think about having the opportunity to study martial art from Bruce Lee, I've got to be one of the luckiest guys in the world, particularly since he taught me when I had no previous martial art experience. Bruce Lee usually only taught people that already had experience in martial arts. He took me in and made me not only his private student, but also his friend.

Something else that I find interesting, and that many of our members may not be familiar with, is that you were actually with Bruce Lee on the day that he founded the name "Jeet Kune Do." Could you tell us that story?

TED WONG: Well, it's both a very long story and a very short story (laughs). One day Bruce Lee came up to me and during the course of our discussion he said that he wanted to come up with a name that would really identify his own art. He had been doing a lot of thinking about it, he told me, and wanted to have a name for -- I shouldn't say his "style" because he never believed in style or system -- but in his way of fighting. It was all his own and had evolved to the point where he thought he should have a name to identify his own art. So, that's why I think at that time he chose the name "Jeet Kune Do." He named it in Chinese first, and he said that he thought the name was really appropriate. And then he said that he wanted to go up to UCLA where one of his friends was a linguistics professor and who would know what the correct phonetic spelling of it would be in English. This was around July of 1967.

When he named his art "Jeet Kune Do," was that because at that time his art laid specific emphasis upon "interception (i.e., the "Jeet" in Jeet Kune Do), rather than on, say, a "block and then strike" combination, such as were to be found in most of the other martial arts styles of the time?

TED WONG: I think interception was the cornerstone of Bruce Lee's art at that time, but interception can be applied in many ways. It doesn't mean blocking, and yet it also can serve as a block or a preventative measure in avoiding an oncoming blow. Intercept means to stop your opponent as he progresses or

even before he begins to progress in his attack. I think that most arts were based on attacking and defending, but intercepting was certainly one of the foremost principles of Jeet Kune Do at that time.

You spent a tremendous amount of time with Bruce Lee, particularly during the period when he considered -- however briefly -- Jeet Kune Do to be both a style and an art. When it was "an art," how did it differ from what was taught at, say, the Chinatown school?



TED WONG: Well, I did have the very, very good fortune to learn from him in both the Chinatown school and also privately when we worked out at his home. That's why I had the opportunity to experience both aspects of his teaching, both formally and informally and at both "schools," so to speak. I can see that I came along probably toward the end of his period of development of his art of Jeet Kune Do. And I can see that most of his teaching during the early part of his development was pretty much Wing Chun Gung Fu. Later on, he started adding different things to it such as footwork, and applying different combative philosophies to it. The art at that point began



Bruce Lee's choice of preferred stance in combat evolved from the traditional Bai-jong or "Ready position" of Wing Chun (above) to the more mobile and elusive On-Guard position of Jeet Kune Do (left).



Footwork and mobility were two of the most important innovations in Bruce's creation of Jeet Kune Do. According to Bruce Lee: "Good footwork can beat any attack."

changing, but the change wasn't simply the result of adding new and different techniques and different approaches, but I could see that, technique-wise, it was pretty much the same. I recently had the opportunity to workout with members of the Jun Fan Jeet Kune Do Nucleus; that is, different members who had actually trained with Bruce Lee over many different eras. This gave me the opportunity to see that the techniques that Bruce taught all of his students were pretty much the same, as far as punching and kicking. Over time, he began to change the stance from a Wing Chun Bai Jong to the "On-Guard" position, and because of that change, many other changes came about. For instance, he changed the way he kicked and punched, the delivery system of these techniques. Also, the curriculum that he taught in the class to a large group of people began to change somewhat. Still at that time, the Seattle, Oakland and Los Angeles curriculums were pretty much still Wing Chun influenced. But when I was training with him privately, there was a gradual diminishing of Wing Chun until, at the end, it was completely different than Wing Chun. Pretty much the only Wing Chun element that he applied was Chi Sao or "sticking hands" and also some simplified trapping. He thought that it was pretty unique, but then later, say, in 1969, he had pretty much discarded that as well. Taky [Kimura] told me that Bruce had called him in 1969 and told him that "Chi Sao is out."

It's interesting that there was a difference in what he taught you privately -- not just from the Seattle school's curriculum, but also from the Chinatown school, both of which emphasized trapping, Chi-Sao, and the classical techniques of Wing Chun. Whereas by 1969 he was getting away from that.

TED WONG: Yeah, in his private teaching there was still a little bit of Wing Chun there but it was no longer the center of his art. I think once he started to move away from it was when he really started to excel; that was how he progressed so quickly on his own. I think that he believed that the Wing Chun techniques no longer fit into the direction he was progressing in at that time; that is, into the structure of JKD anymore. However, Wing Chun remains an important part of the early history of Jun Fan Jeet Kune Do. I should also emphasize that this is only my personal opinion of how he felt.

All right, let me ask you a direct question: How would you define Jeet Kune Do?

TED WONG: To me Jeet Kune Do is Bruce Lee's own personal way of how to conduct himself in combat. Jeet Kune Do is based upon certain principles and a philosophy, and how to apply them both through physical movement or motion. I also believe that if you are going to use the term "Jeet Kune Do" you should be referring to what Bruce Lee taught -

- and did during his lifetime. Jeet Kune Do, really, represented the process of Bruce Lee's evolution ever since he began martial art. I cannot say that Jeet Kune Do really began on the day that he first came up with the term -- that was just the day that he decided to give the process of his evolution a name. Jeet Kune Do was that process of evolution, even in Seattle, Washington right up until his last day on earth. All of these have to be considered part of his Jeet Kune Do process. I don't think that you can pin down Jeet Kune Do as being what he taught from July 1967 and onward, and that anything he taught before then was not. I think Jeet Kune Do would have to be what Bruce Lee was practicing, doing, teaching and working on during his lifetime. It is really based upon some really important philosophical principals: simplicity, directness and non-classicalness. If you understand these, you will probably understand a lot of Jeet Kune Do.

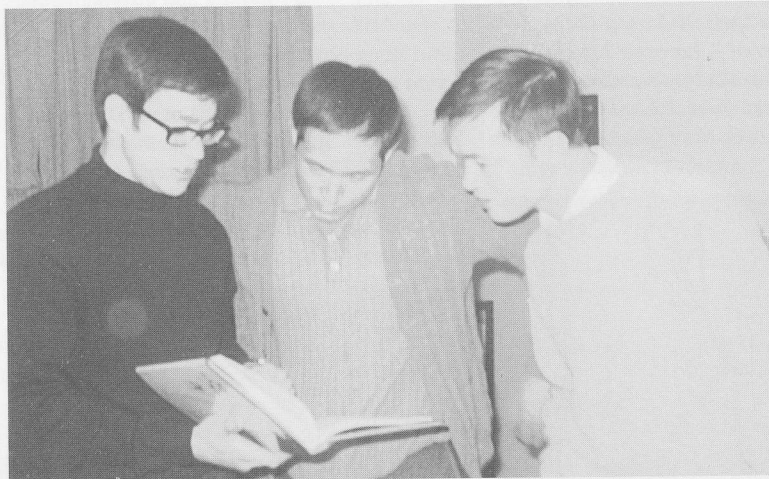
You also feel that there are some fundamental techniques that form the science of the art of Jeet Kune Do, as opposed to the art itself, which is oriented more toward the personal experience of the individual. Can you share with us some of what you hold to be the fundamental techniques that underlay the science of Jeet Kune Do?

TED WONG: Well, Bruce Lee always mentioned that the footwork and stance are very, very important. You have to learn these, especially at the beginning, before you can progress on to anything else. Bruce Lee always emphasized that the On-Guard position and footwork are really the fundamental keys to Jeet Kune Do. These are really the fundamental building blocks of the art, the foundation of it.

So if someone were studying Jeet Kune Do and paid particular attention to developing the On-Guard position and footwork, you would feel that they were well on their way to a solid comprehension of Bruce Lee's art of Jeet Kune Do?

TED WONG: Yes, those are the basic fundamentals of JKD. I wasn't able to grasp that intellectually until only fairly recently, but I always sensed that this was the truth on an emotional level. I lived by that: the basic fundamentals and how to apply them through physical motion. And I was delighted to learn recently that you discovered that hidden page within the book in Bruce Lee's library entitled "Concentration," wherein Bruce Lee wrote: "What is the Root of JKD?" And then he went on to answer that question by writing: "The On-Guard position, footwork, mobility, body alignment, coordination," and so on. And that's what it is. One of the most important principles of JKD was revealed in Bruce Lee's saying that "True refinement seeks simplicity." That has always stuck in my mind, to take something that you already know and try to

refine it further. You will end up being simple. I know that a lot of people are saying that "What Ted Wong teaches is too simple," but I'm glad they are saying that.



Bruce Lee (left) and Ted Wong (center) shared many great times together, including this Christmas during 1967. Also present was Ted's close friend, Raymond Huang (right).

You not only spent a lot of time with Bruce Lee when he lived in Los Angeles, but you also went to visit him in Hong Kong after he had shot his scenes for The Game of Death, and before he began filming Enter the Dragon. And then you saw him again when he returned to Los Angeles for the last time approximately one month before he died. Did he share any new developments in the art of Jeet Kune Do with you during those last get-togethers?

TED WONG: He always liked to share what he was working on. He liked to talk to his own students, like Herb Jackson, James Lee and myself. He couldn't wait to call us up whenever he came back to town and just get back into our old routines again, going to bookstores, and just hanging around and



In December of 1972, Ted (far left), Tae Kwon Do master Jhoon Rhee (second from left) and Herb Jackson (second from right) traveled to Hong Kong to visit with their friend, Bruce Lee. This photo was taken on the bridge that crossed over a little pond in the backyard of the Lee family's Kowloon Tong home.

showing us what he was doing at that time. Herb and I went to visit him in December of 1972. We stayed at his home and shared Christmas and New Year of 1973 with Bruce and his family. At that time, he said, "Boy,

you guys got here at just the right time. This is the most peaceful and relaxed moment I've had since I got here [in Hong Kong]. I'm in between movies and have a bit of spare time to relax and talk." We were actually there to attend the premiere of The Way of the Dragon. That was very excit-

ing, they hold their premieres at midnight in Hong Kong. I enjoyed that movie very much.

What was Bruce Lee's feelings with regard to the Hong Kong fans' reaction to his film at the time?

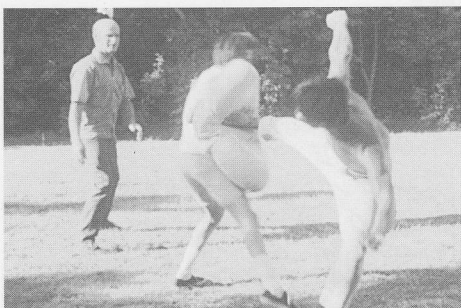
TED WONG: Oh he was very excited, because that was the movie that he was really proud of. He had written it, he had directed it, and he was the star of it. It was his baby. I think that movie had more JKD in it than any other movie he did. It really represented his thinking, his way of martial art.

When you last saw Bruce in May of 1973, did he mention to you that he had chosen a "successor," or any one person who he had entrusted to carry on his art during his absence?

TED WONG: No, he never said anything like that. I don't think he ever saw any one person as his successor. He had big plans for himself and had no idea that he wouldn't be around to handle things himself for a long time to come.

What is the strongest image that comes to your mind when you think of Bruce Lee?

TED WONG: I see a very dedicated man -- at whatever he did, not just martial art. I think he put so much energy and time into martial art, but what he really wanted to do was to reveal the higher principles of martial art through movies. Because of that, he sacrificed a lot financially to achieve his goal, but that, and his family were his loves. His family came first, and he told me that "if I do good in my martial art, if I can become the best martial artist in the world, everything will come my way financially, which means that I will be able to provide for my family." The



The art of Jeet Kune Do underwent some significant changes from the Chinatown curriculum after Bruce began to teach privately in his backyard.



A devoted friend: Ted still makes the trip to Seattle as often as he can to pay his respects to his sifu and friend, Bruce Lee.



Bruce Lee's love for his wife, Linda, was profound and heart-felt. He once told Ted Wong that he was "very, very fortunate and lucky to have Linda for my wife." Here the Lees smile for the camera at Ted Wong's wedding.

money was simply a by-product of being a very dedicated martial artist. How he found the time to do all the things he did, I've always been amazed by.

I would like to get your thoughts on Bruce Lee's love for his wife, Linda.

TED WONG: He loved his family tremendously and really, really loved his wife Linda. Most people don't realize that about Bruce Lee. Linda Lee was the most important person in his life. Certainly she was the one who made him successful -- Bruce Lee told me that himself. People don't realize the credit that she should receive. I remember one time, it was after the success of his second

movie, and Bruce Lee came back to California and stopped by my house. I gave him a ride over to Herb Jackson's house and as we were driving along the freeway, and he said, "You know what, Ted? I feel that I am very, very fortunate and lucky to have Linda for my wife. All of those years when we were down financially and I was down emotionally, she never once complained. She even had to go to work when I hurt my back and couldn't support my family. I was so depressed at that point, and yet there she was -- not complaining, but ready to support me. I feel that I will make it now. I've finally gotten to where I want to be, and it's solely because of Linda's love and support. I'm a very lucky man."

In a related vein, Bruce Lee's daughter, Shannon, is now studying Jeet Kune Do under your instruction. And in speaking with Linda, she feels that is just great. How do you like teaching Shannon?

TED WONG: Shannon has really inherited some genes from her father. She's got great form and she picks up things so quickly. You know, one person I really wanted to teach was Brandon. I wished I could have taught

him all that I learned from his father, but I never had the opportunity except a few times when he was really, really little. But now I feel so fortunate that I have been given the opportunity to teach Shannon the art of Jeet Kune Do, and I couldn't ask for anything better. I feel so honored and she's a really, really good student.

On a personal note, you've often told me that Bruce Lee not only helped you as a martial artist, but also as a person. I'm guessing that this latter category had to do with teaching you his philosophy. What part of his philosophy has influenced you the most?

TED WONG: Bruce Lee always encouraged me to be myself and not to be afraid. He really changed me, the way I looked, the way I dressed. I used to wear a crew cut and was terribly bashful. I mean, I couldn't even get a date (laughs)! But Bruce took me and took



Shannon Lee is now studying Jeet Kune Do under her sifu Ted Wong's watchful eye.

me to a store and told me what shirts and pants to buy, and even took me out to get my hair styled. A complete makeover! (laughs) He gave me confidence. What he helped me with far exceeds what he taught me in martial art. He was a great person and he gave me confidence.

Finally, Ted, as you were one of the people most instrumental in getting the Jun Fan Jeet Kune Do Nucleus started, I wanted to get your thoughts about the Nucleus, and what your thoughts are for the future of Jun Fan Jeet Kune Do.

TED WONG: I think the future is really, really bright. For the first time in twenty-some years, I feel that the people who should be getting together have gotten together to preserve Bruce Lee's art. I've been hurting; honestly, I've been hurting for many years. There were many people out there who had been misrepresenting Bruce Lee's art to the point where, for years, it really hurt me. It's really fortunate that people like you and Linda Lee and other first generation students of Bruce Lee, and members of the second generation of Bruce Lee's students have come together and pooled their resources and knowledge of Bruce Lee and his art, and are now working as one unit. I really am starting to feel that Bruce Lee's art will survive and come back again. There has been a lot of support and the people have been wonderful. Hopefully, through me and other members of the Jun Fan Jeet Kune Do Nucleus and through Jun Fan Jeet Kune Do, people will now come to know Bruce Lee a little better, and come to appreciate and understand his art more fully.

A Letter From Bruce Lee

The following letter written by Bruce Lee to his close friend and JKD comrade, James Lee on July 31, 1965, represents a significant piece of Jun Fan Jeet Kune Do history. Not only does it reveal the birth of Indirect Progressive Attack (later renamed "Progressive Indirect Attack" by Bruce), but also the genesis of Jeet Kune Do.

James, July 31, 1965
In my formation of a more complete 新著 I add on a INDIRECT-PROGRESSIVE ATTACK to the original 精手, which is close quarter combat. Indirect Progressive Attack is the link to achieve 精手.

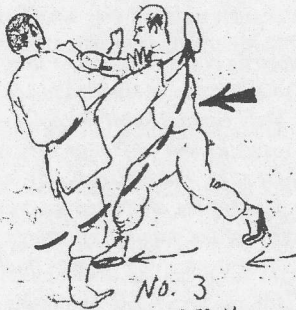
Indirect Progressive Attack is used against an opponent whose defense is tight (緊) and fast enough to deal with simple attacks like 直冲, 標指, 拍打. Indirect Progressive Attack (I.P.A. from now on) is based on feinting, and feinting is to DRAW the opponent to the execution of a parry or block. REMEMBER that although feinting consists mainly of 2 movements (sometimes three, but no more than that!) they must be ONE smooth flowing action. The following notes will help you to understand the execution of feinting, which will make you advance into your opponent's defense faster and safer.

- A) THE FIRST MOVEMENT (FEINT) MUST BE LONG AND DEEP (BY THAT I MEAN PENETRATING) TO DRAW THE PARRY. THE SECOND REAL MOVEMENT (ATTACK) MUST BE FAST & DECISIVE ALLOWING THE DEFENDER NO POSSIBILITY OF RECOVERY.
 - LONG-SHORT ~~~~~ EVEN IN THE DELIVERY OF ATTACK WITH TWO FEINTS, THE DEPTH OF THE FIRST FEINT MUST FORCE THE OPPONENT TO MOVE TO THE DEFENCE ~~~~~ LONG-SHORT-SHORT
- B) GAIN DISTANCE — TO SHORTEN THE DISTANCE THE HAND HAD TO TRAVEL BY A GOOD HALF WITH YOUR FEINT, AND LEAVE TO YOUR SECOND MOVEMENT ONLY THE SECOND HALF OF THE DISTANCE ~~~~~ KNOWN AS PROGRESSIVE ATTACK.
- C) GAIN TIME — (BY DECEIVING THE PARRY SO THAT EVEN YOU ARE SLOWER YOU CAN STILL STRIKE HIM)
 - RIGHT (RIGHT TO LEFT, UP TO DOWN, DOWN TO UP), FOR THE EXECUTION OF THE ATTACK, MEANS THAT FOR A MOMENT THE DEFENCE IS MOVING IN AN OPPOSITE DIRECTION TO THAT OF THE ATTACK ~~~~~ IT IS WHILE THE OPPONENT'S ARM IS TRAVELLING ACROSS THAT HE MUST START HIS OFFENSIVE ACTION ~~~~~ THUS THE SECOND MOVEMENT (IN OTHER WORDS THE ATTACK AFTER THE FIRST MOVEMENT WHICH IS THE FEINT) SHOULD MOVE AHEAD OF THE OPPONENT'S PARRY, THAT IS BEING DECEIVED BY YOUR FIRST MOVEMENT, THE FEINT.

I hope after much thinking on the above note you will begin to feel this Indirect Progressive Attack. Remember ~~that~~ that speed must be regulated to coincide with the opponent's movement.



右身下拍冲撞
The right PUNCH IS TO STOP OPPONENTS ATTACK WITH HAND



RIGHT CROSS BLOCK
BODY PARTS IN

IF NECESSARY PUT HEAD DOWN WHILE RUSHING IN



OBSERVE THE RIGHT HAND ATTACK WHILE LEFT HAND GOES DOWN TO PROTECT THE GROIN

First fold here

I'm having a GUNG FU SYSTEM drawn up — This system is a combination of chiefly 詠春, fencing and boxing. As for 練功 I have other ways of training. I'll have them written down when it is finished. Boy it will be IT! Bruce

To open cut here

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

Sender's name and address

Mr. James H. Lee
3059 Monticello Ave
Oakland 19
California 94618

Second fold here

BY AIR MAIL
AEROGRAMME

HONG KONG
1 AUG 1965

POSTAGE
SAVES
HONG KONG

THE WISDOM OF BRUCE LEE

"The Artist & the Horse"

As Related by Steve Golden



A learned man: Bruce Lee could always be counted on for a metaphorical anecdote to help illustrate an essential element of his philosophy.

I remember being in class in the Los Angeles Chinatown school one day when Bruce began talking about the Jun Fan Jeet Kune Do principles of directness, efficiency and simplicity. We started practicing a defense for a variety of grabs. He was teaching us to finger jab (biu jee) and kick to the shins as soon as the opponent touched us. Jab, kick. Jab, kick, over and over again – boring! Or, at least, that was how it seemed to me.

Since I had many years of previous martial arts experience, I decided to improvise a bit and add a locking technique and a takedown to what he had instructed us to do. It was effective and, I believed, added some variety and I felt comfortable in executing it. This wasn't lost on Bruce, however. He came over and watched me do my improvised movements and then he told me this story:

There once was an old artist who lived in a small village in China. For his greatest piece of art, he wanted to paint a picture of a horse. The most beautiful horse he had ever seen was in his neighbor's pasture and so he set out his paints and easel and started to paint.

Soon a procession passed on a nearby road. In the procession was a giraffe. The artist had never seen such a strange looking animal; such long legs and such a long neck, and yet, still very graceful. The artist thought to himself, "I must capture its beauty for the animal in my painting!" He then added a long neck and legs to the image of the horse that he was painting. The painting looked wonderful.

Then a man came riding by on an elephant. "What kind of creature is that?" the artist wondered to himself. So strong and powerful – and that nose! He changed his painting to broaden the legs to increase the power of the animal and then he added a trunk in place of its nose.

The painting was now even more amazing than before. "I really have it now!" the painter thought to himself.

Just before he could finish up, a dragon flew overhead. The artist was astounded to see such a creature! Its body contained all the colors of the rainbow and its wings looked as though they were crafted from the richest silks. The artist quickly added more colors to the body of the animal in his painting and added a likeness of the magnificent wings, which he had seen on the dragon. Now, he was finally finished his masterpiece!

Soon the townspeople began to walk by and notice his painting. All of the people from his village came to see the painting and they all agreed that it was surely the best painting the man had ever done. It was perhaps the best anyone there had ever seen. But when they tried to tell the artist, they saw that he was now in a profound depression and weeping unabashedly.

"You have created a masterpiece!" they exclaimed, "For what reason could you be crying?" The artist slowly looked up at them and answered softly, "I had forgotten that I wanted to paint a horse."

Bruce then looked at me and a smile crossed his lips. "You must be careful not to add on other systems or techniques simply because they seem interesting or look good," he said. "Each thing must be evaluated to make sure that it does not take away from what your true goal is."

Although many years have passed since that day when Bruce related that story to me, and I have seen many styles and systems and have been tempted many times to "try something new," but then I always remember Bruce's story.



It was at the Chinatown school in downtown Los Angeles that Jun Fan Jeet Kune Do Nucleus member, Steve Golden (third from right) heard Bruce Lee (center) relate the story that Steve recounts in this month's column.

ASK THE NUCLEUS

Question: My question is for Nucleus member, Chris Kent. I understand that the Nucleus will be offering recognition for instructors of Jun Fan Jeet Kune Do. Can you please tell if there is anybody in my home town of Little Rock, Arkansas that is qualified to teach Jun Fan Jeet Kune Do?

Answer: Thank you for your request for information on locating instructors in your area who are qualified to teach Jun Fan Jeet Kune Do.

At present, the Jun Fan Jeet Kune Do Nucleus is in the midst of finalizing what it considers to be the essential "core requirements" or elements that constitute a fundamental knowledge of Bruce Lee's art, science, philosophy, and history of Jun Fan Jeet Kune Do required for an instructor to receive recognition. A thorough knowledge of these "core" requirements will be one of the major factors in determining who will be eligible to receive recognition from the Nucleus in Bruce Lee's art of Jun Fan Jeet Kune Do.

As we will not be recognizing individuals until after the "core requirements" have been finalized, we cannot comment upon the knowledge and proficiency levels of any instructors in your (or any other) area, or recommend anyone at present apart from members of the Jun Fan Jeet Kune Do Nucleus at the present time.

However, we will keep your request on file and once our recognition procedures have been completed, and we have begun to initiate the recognition process, we will immediately notify you of which instructors in your area have received recognition in Jun Fan Jeet Kune Do, along with their location and telephone numbers.

We do not act in the traditional capacity of a martial arts "school," in that we do not bestow rank, certification or hierarchical structure. Certification to teach Jeet Kune Do or Jun Fan Jeet Kune Do is a privi-



"Like a finger pointing a way to the moon, "Bruce Lee held that a good teacher should never be a "giver" of truth, but rather a "pointer" towards truth in order to help the student learn to become his own teacher.

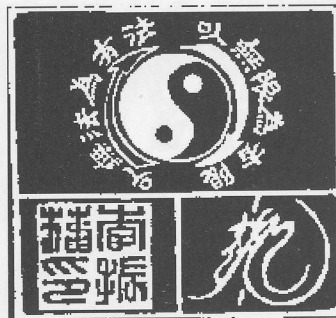
lege granted to an individual by his instructor. Recognition by the Nucleus simply adds that person's name to our list of those qualified to teach for the purpose of those such as yourself who are inquiring.



Jun Fan Jeet Kune Do is an educational foundation that has been set up primarily for people who wish to expand their knowledge of Bruce Lee's art, science and philosophy to the fullest possible extent. Ever since the 1960s, martial artists--no matter what their stature (including such luminaries as Chuck Norris, shown here standing, holding a focus pad, and Bob Wall, seated, far right) -- would be held in rapt attention whenever Bruce shared his martial insights.

Jun Fan Jeet Kune Do is an educational foundation that has been set up primarily for people who wish to expand their knowledge of Bruce Lee's art, science and philosophy to the fullest possible extent., our function is simply to provide information about Bruce Lee, and his outstanding contributions to the realms of martial art, philosophy, teaching, health and fitness.

I hope this information answers your questions and look forward to your taking "the next step" in Jun Fan Jeet Kune Do. Please feel free to contact us should you have any further questions regarding Jun Fan Jeet Kune Do.



THE JUN FAN JEET KUNE DO NUCLEUS

CORDIALLY INVITES THE

Members of Jun Fan Jeet Kune Do

TO ATTEND THE

Second Annual Jun Fan Jeet Kune Do Seminar

Annual Meeting of Jun Fan Jeet Kune Do

and

Bruce and Brandon Lee Memorial Banquet

TO BE HELD ON

SATURDAY, JANUARY 17, 1998

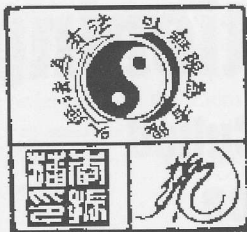
AND

SUNDAY, JANUARY 18, 1998

IN TORRANCE, CALIFORNIA, USA

Limited Participation

Please reply promptly



Jun Fan Jeet Kune Do Nucleus

Linda Lee Cadwell
Shannon Lee Keasler
Taky Kimura
Allen Joe
George Lee
Bob Bremer
Richard Bustillo
Steve Golden
Herb Jackson
Pete Jacobs
Dan Lee
Jerry Poteet
Ted Wong
Greglon Yimm Lee
Chris Kent
Tim Tackett
John Little
Tommy Gong
Andrew Kimura

Dear Jun Fan Jeet Kune Do Member:

The Jun Fan Jeet Kune Do Nucleus is pleased to extend to you this priority invitation to attend the ***Second Annual Jun Fan Jeet Kune Do Seminar and Bruce and Brandon Lee Memorial Banquet*** on January 17-18, 1998. The 1998 Seminar will feature two days of instruction divided into sections to allow more hands-on participation. Attendance will be limited, therefore early registration is recommended to secure your place. Please read the following for details about the event. For further information please call the offices of Jun Fan Jeet Kune Do at (208) 375-8885. Leave a detailed message on the voice mail and your call will be returned. You may fax us at (208) 375-8886.

Jun Fan Jeet Kune Do Seminar and Memorial Banquet

Torrance Marriott Hotel
3635 Fashion Way, Torrance, CA 90503
(310) 316-3636 or 1-800-228-9290 for reservations.

Registration:	6pm-9pm Friday, January 16 8 am Saturday, January 17
Seminar	9am-4pm Saturday, January 17 9am-4pm Sunday, January 18
Banquet:	Saturday, January 18 6 pm Seating 7pm Dinner and Program
Annual Meeting:	4 pm-5 pm Sunday, January 18
Fee:	\$165 per participant (seminar + banquet)

Participants may bring one additional guest to the banquet for an additional \$35. Your completed registration form and payment in full for the seminar/banquet secures your participation. Please make checks and money orders payable to Jun Fan Jeet Kune Do and mail payment and registration form to:

Jun Fan Jeet Kune Do
200 N. 2nd St.
Patterson, CA 95363

Jun Fan Jeet Kune Do is a non-profit organization. Proceeds from the event will be used to cover expenses of the seminar and to support the continued activities of the organization which will be discussed at the **Annual Meeting**.

The Torrance Marriott is offering special accommodation rates of \$82 for 1 or 2 persons for Friday and Saturday nights, January 16-17. Please mention that you are attending the Jun Fan Jeet Kune Do Seminar and Banquet when making your reservation. The Marriott will only offer the special rate until the block of rooms is filled or until December 26, 1997 — whichever comes first.

This invitation is only being extended to **1997 Charter Members of Jun Fan Jeet Kune Do** at this time. Register early before it is opened to the public. We look forward to seeing you at the Second Annual Seminar and Banquet January 17-18, 1998.

Cutting Edge Conditioning

Data on Health & Nutrition Culled from the World of Science

It is a well-known fact that Bruce Lee was constantly seeking to improve. Not just physically, but mentally and spiritually as well. To assist him in this regard, Lee sought out the latest developments in the realms of exercise physiology, nutritional science, philosophy and psychology. Scientific research studies and whether or not the conclusions they derived could be applied successfully to his own personal quest for self-improvement fascinated him. In every issue of "KNOWING IS NOT ENOUGH" we hold true to the core philosophy of Jun Fan Jeet Kune Do, by examining the latest cutting-edge data available from the world of science on the fronts of training and nutrition, in the hopes that some or all of it may prove useful to you in your own personal process of self-actualization. From time to time, we will even highlight a few of the research studies from Bruce Lee's private files in an effort to better understand what areas of scientific research proved helpful in his own personal development. Surprisingly, as you'll learn, many of the papers that Lee found useful in the late 1960s and early 1970s have only been further validated and reinforced by the more "modern" discoveries. By way of general disclaimer, as neither Jun Fan Jeet Kune Do nor its members or officers personally conducted these studies, we make no claim or endorsement for any of their conclusions and/or products and view this column as being helpful solely for educational and entertainment purposes.

-- John Little

Bruce Was Right -- Again!

It seems that martial arts aren't the only field in which Bruce Lee was years ahead of his time. According to the data culled from recent scientific research into exercise science, many of Bruce Lee's conclusions regarding cardiovascular efficiency are now being corroborated. For example, recent findings from the National Runners Health Study, which involved over 10,000 men and women, have revealed two "new" findings: One, if you want to lower your cholesterol, run more miles. And two, if you want to lower your blood pressure, run, cycle or swim faster. "Prescribing different exercise regimens for specific heart disease risk factors is an idea whose time has arrived," says Paul Williams, Ph.D., who heads the runners study at the Lawrence Berkeley national Laboratory in Berkeley, California. One wonders, wouldn't running, cycling, swimming, and/or stairclimbing more miles or steps and doing them faster provide the most benefit of all? Within reason, that's likely to be true. Williams says that the benefits to your heart rise dramatically as exercise intensity increases. Interestingly enough, Bruce Lee also advocated striving to increase one's endurance capacity once one's body has reached specific levels of cardiovascular adaptation. According to Bruce Lee:

"To achieve this aim, we have two ways; one is running, but you have to increase the distance of your course every day until you are satisfied with it. The second thing to observe is progression; start out slow and then gradually build speed as your conditioning improves. All of this training will lead to a result of increased frequency of breath and heartbeat. And



Always on the cutting edge: Bruce Lee has often been called the "fittest man on the planet."

[during training] you will feel an unbearable feeling, but you do not have to fear. That point will be the maximum limit of a man's physical energy. If you do not have heart disease, after taking a rest you will soon recover. It is only through this compulsory hard training that one's physical energy can expand continuously."

The whole idea of progression was paramount in Bruce Lee's conditioning system, particularly as it pertained to aerobic conditioning. For example, once Bruce mastered the above methods, he found a way to increase training intensity even further. You might wonder how, if you have already increased both the distance traveled and the speed at which you perform an aerobic exercise, what else could be left. Well, according to Bruce, there is a third factor to this equation of distance and

speed, and that factor is mass or "resistance." To this end, Bruce incorporated weight training in with his running in order to make the intensity of his running sessions higher and even more "progressive." According to Bruce Lee:

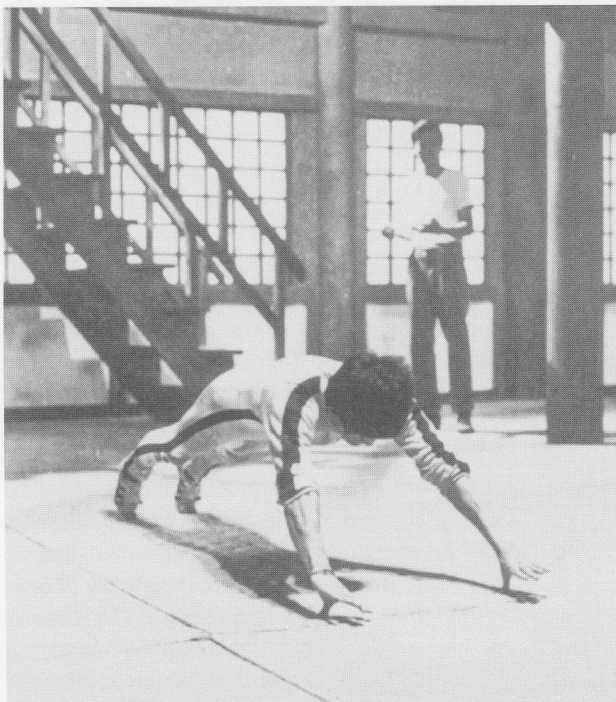
"The above methods are only common methods. If you want to go to a higher level, you will have to go through super physical training. That is, climbing a hill with a load on your back. In such instances, the practitioner should wear a specially made strap (like ankle/wrist and waist weights), which can allow some alterations in weight. You can start with eight or ten pounds, then set the course and run as usual -- but you must finish your course every day. If you feel that it is getting easier, then add one or two more pounds until you reach twenty pounds. Then the program has finished. This training will strengthen your physical energy, capacity, and endurance."

Bruce Lee made these statements on Hong Kong television in 1972 -- proving once again that he was at least a quarter of a century ahead of his time!

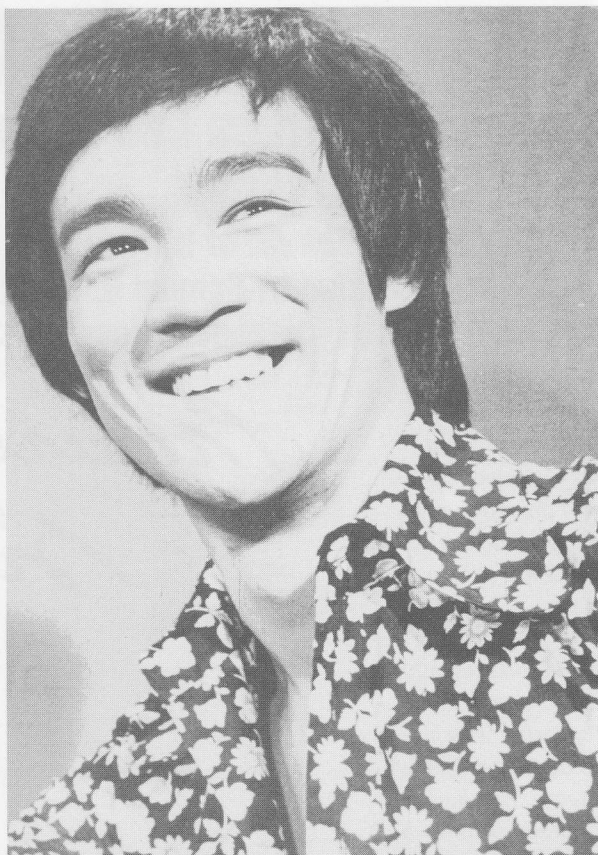
Endurance Athletes Have Stronger Bones

Bruce Lee not only built a stronger cardiovascular system and stronger muscles from his endurance training, but also stronger bones! According to a recent study involving 98 healthy individuals, the bones of those engaging in endurance exercise such as running showed a significantly greater increase in bone density.

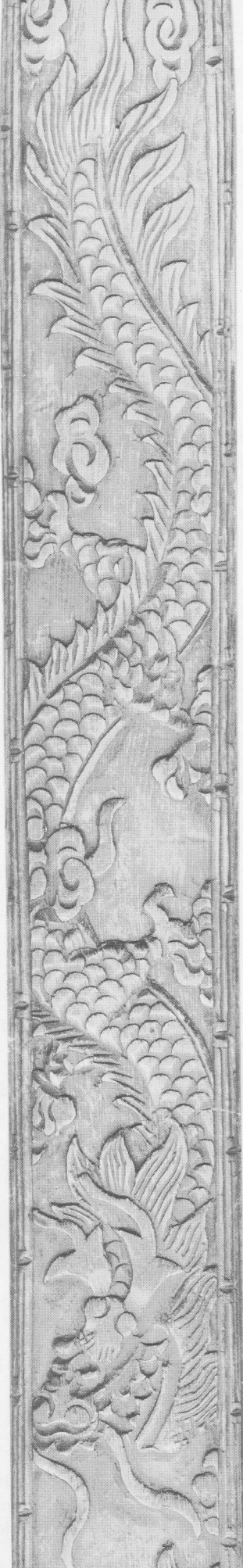
The group was split into two groups, with one half remaining sedentary for the 18-month study period, and the other half performing a three-day-a-week exercise program that included weight-bearing exercises such as running. At the end of the study, bone-density measurements in the weight-bearing areas of the legs and pelvis were significantly higher in the exercise group compared to the sedentary group. In non-weight bearing sites, bone densities remained similar between the two groups. This further underscores the advantage of endurance athletes engaging in a bone-building, strength-training program for the upper body.



Performing thumbs-only push-ups requires not only incredible body coordination, balance and muscular strength, but also very strong joints and bones.



Reason to smile: Many of Bruce Lee's health and fitness practices such as cross-training and progressive overload in areas such as aerobic conditioning are now being recognized as scientifically valid, making Bruce "decades ahead of his time" -- as if we didn't know!



"PROPERTY OF BRUCE LEE"

Excerpts from the Bruce Lee Library

By John Little

This Month: *The Art of War*

Author: Sun Tzu (translated by Samuel B. Griffith)

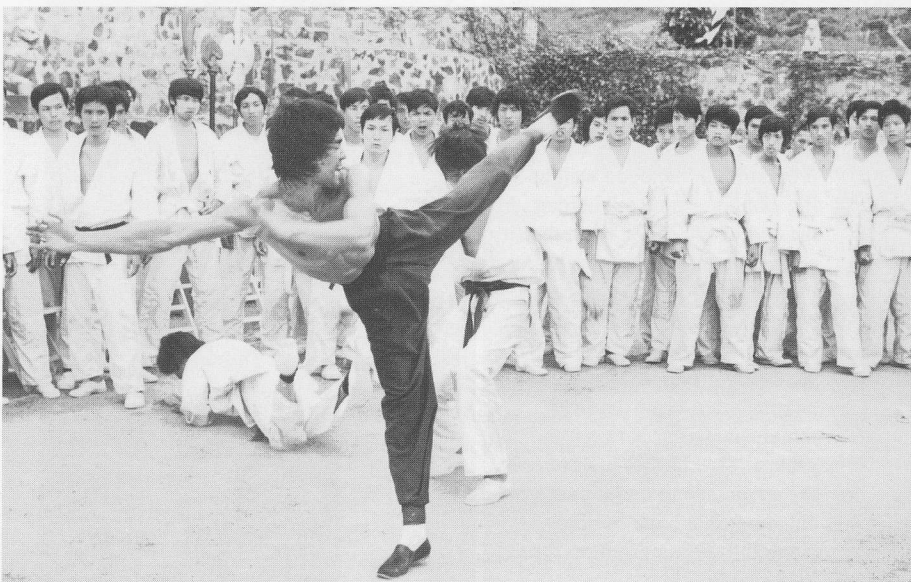
Publisher: Oxford at the Clarendon Press, 1963

Throughout his lifetime, Bruce Lee was a prolific reader, thinker and writer. He amassed a voluminous personal library that totaled well over 2,500 books. Possessing an extremely active mind, not only did Bruce read these books but he also annotated the margins of many of the titles with his own unique insights and extrapolations of the author's data.

Each issue of "Knowing Is Not Enough" provides members of Jun Fan Jeet Kune Do with an opportunity to spend some time alongside Bruce Lee in his library, discovering which books held his interest, which ones did not, and which ones inspired within him a new burst of creative mental energy. We shall look at which passages inspired him to jot down notations and which titles proved to be signposts in his own process of personal discovery and martial mastery. A process that led to the formation of Jun Fan Jeet Kune Do.

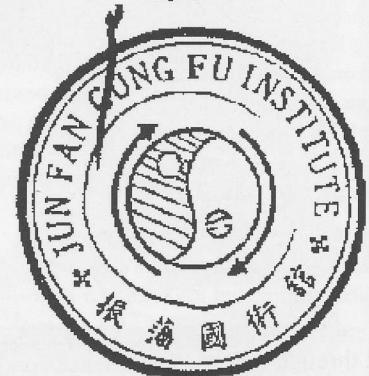
- John Little

The Art of War, a book composed well over two thousand years ago by a Chinese warrior-philosopher, is considered one of the most prestigious and pragmatic books of strategy in the world today. It continues to be eagerly studied in Asia by both business executives and contemporary politicians, just as it was



Bruce Lee considered mental attitude as being a crucially important factor in determining one's chances of success in unarmed combat. To this end, he read many books on strategy, such as Sun Tzu's classic text, "The Art of War."

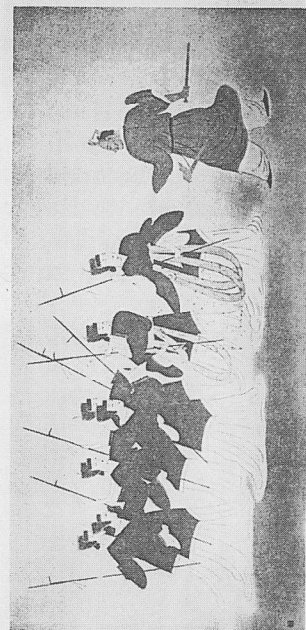
Property of
Bruce Lee



studied in earnest by military strategists for the past two millennia.

In 1963, this book of Sun Tzu's writings came into the possession of Bruce Lee and its contents made a profound impact on the young martial artist. At the time Bruce purchased this book, his belief system was still largely Taoist influenced, and the Tao or "Way" is constantly alluded to throughout the pages of *The Art of War*. More than simple empathy with its metaphysical root, however, *The Art of War* connected with Bruce Lee on another level: the fact that it has as its thesis Sun Tzu's dictum that "To win without fighting is best" or, as Bruce Lee would later render the phrase "The art of fighting without fighting."

Bruce Lee found within this book many guideposts that set him on the path toward the ultimate truth of martial art, which he would later term "Jeet Kune Do." From its pages



Sun Tzu Drilling the Carabines of King Wu-ku

SUN TZU THE ART OF WAR

TRANSLATED AND WITH AN INTRODUCTION

BY
SAMUEL B. GRIFFITH

WITH A FOREWORD BY
B. H. LIDDELL HART



OXFORD
AT THE CLARENDON PRESS
1963

within the mind of Bruce, that is, that when one seeks the ultimate nature of combat, or the best way to approach combat, one quickly learns that to approach it in any set "way" or from the position of having an unviolable "style" is to attempt to frame a multi-dimensional object with a one-dimensional tool. To be fixed is to be static and to be static means that you lack the adaptability to adjust to the constantly changing and mitigating factors of combat. And in martial art, if you fail to adapt, you perish. This understanding confirmed Bruce Lee's suspicion that having a "one size fits all" approach to martial art was a philosophy doomed to failure and that the best "way" was, indeed, to have "no way as way."

THE INTRODUCTION

In the introduction to the version of Sun Tzu's book that Bruce Lee had, the translator Samuel B. Griffith, draws some interesting comparisons of the strategic beliefs outlined in *The Art of War*; and those expressed by the then Chairman of China, Mao Tse-tung. On pages 50 and

51, Bruce Lee underlined a passage in which Griffith makes the case that Mao had formulated a "principle which should govern all military operations," which read:

Two pages (above and below) from Bruce Lee's personal copy of "The Art of War," revealing his underlining and annotations.

Bruce Lee found a perspective that stressed the study of the anatomy or science of organizations in conflict, whether it be of the personal hand-to-hand variety, or in daily social or business interaction. Bruce Lee learned from its pages the possibility that one can win without doing battle, and that unassailable strength can be cultivated through the understanding born of the study of the physics, philosophy, and psychology inherent in the root of all conflict.

As much of the body of text found within *The Art of War* is aphoristic, I will simply present the passages that Bruce Lee found significant enough to warrant underlining. Where they exist, I will also insert Bruce's own annotations that he wrote into the margins of his copy of the book. Throughout the book, you can see that a seed of sorts was coming to germination

52 INTRODUCTION

a receptive mind and take pains to investigate and think things over. In order that flexibility may not become reckless action, a careful consideration of the circumstances is necessary.¹

Communist commanders repeatedly proved themselves capable of utilizing terrain more effectively than their opponents. Real estate, as such, was never an important factor with the Reds, who were experts at running away. Mao has several times humorously remarked that he doubted very much if any army had ever been quite so proficient in this respect. But this running away was usually designed to draw the enemy on and to induce over-confidence in his commanders, who became arrogant and lax. Sucked into unknown country, deprived of information, and with tenuous lines of communication, Nationalist units in Kiangsi were skillfully 'cut out' and dealt with individually. This process was to be applied with equal success during the Civil War, both in Manchuria and North China.

The superior intelligence service of the Communists usually enabled them to determine the enemy's 'shape'; their own they were equally successful in obscuring. Their appraisals of the enemy were almost invariably accurate. Mao later wrote:

Some people are intelligent in knowing themselves but stupid in knowing their opponents, and others the other way round; neither kind can solve the problem of learning and applying the laws of war.²

One of the most difficult problems which confronts any commander who has committed his forces in accordance with a well-developed plan is to alter this in the light of changing circumstances. Sun Tzu recognized the inherent difficulties, both intellectual and physical, and repeatedly emphasized that the nature of war is ceaseless change. For this reason operations require continuous review and readjustment. Mao writes:

The process of knowing the situation goes on not only before but also after the formulation of a military plan. The carrying out of a plan, from its very beginning to the conclusion of an operation, is another process of knowing the situation, i.e., the process of putting it into practice. In

¹ Mao Tse-tung, *Selected Works*, II, pp. 130-1.

² Ibid., I, p. 187.

SUN TZU AND MAO TSE-TUNG 53

this process, there is need to examine anew whether the plan mapped out in the earlier process corresponds with the actualities. If the plan does not correspond or does not fully correspond with them, then we must, according to fresh knowledge, form new judgements and make new decisions to modify the original plan in order to meet the new situation. There are partial modifications in almost every operation, and sometimes even a complete change. A hothead who does not know how to change his plan, or is unwilling to change it but acts blindly, will inevitably run his head against a brick wall.¹

To change with change is the champion state

This seems unnecessarily verbose, but history provides ample evidence that the theme needs to be repeated again and again.

To retire when conditions indicate it to be desirable is correct; attack and defence are complementary. Mao paraphrases Sun Tzu this way:

Attack may be changed into defense and defense into attack; advance may be turned into retreat and retreat into advance; containing forces may be turned into assault forces, and assault forces into containing forces.²

It is one of the most important tasks of command 'to effect timely and proper change of tactics according to the conditions of the units and of the terrain, both on the enemy's side and our own'.² One yields when it is expedient; he gives A in order that he may take B. By timely retirement he conserves his strength and preserves the initiative. Conversely, a belated retirement is essentially a passive action: initiative has been lost.

Deception and surprise are two key principles. Again paraphrasing Sun Tzu, Mao has said that war demands deception. 'It is often possible by adopting all kinds of measures of deception to drive the enemy into the plight of making erroneous judgements and taking erroneous actions, thus depriving him of his superiority and initiative.'³ The enemy is deceived by creating 'shapes' (Sun Tzu) or 'illusions' (Mao). At the same time, one conceals his shape from the enemy. The eyes and ears of hostile commanders are sealed. Deception is not enough—the enemy's leaders must be confused; if

¹ Ibid., pp. 185-6.

² Mao Tse-tung, *On the Protracted War*, pp. 102-3.

³ Ibid., p. 98.

"The first essential of military operations is to preserve one's own forces and annihilate the enemy and to attain this end it is necessary to...avoid all passive and inflexible methods..."

Bruce Lee then went on to underline the following passages of Mao's that were cited in the book's introduction:

"No war can be won by adoption of a static attitude."

"Constant movement."

- "1.) When the enemy advances, we retreat!
- 2.) When the enemy halts, we harass!
- 3.) When the enemy seeks to avoid battle, we attack!
- 4.) When the enemy retreats, we pursue!"

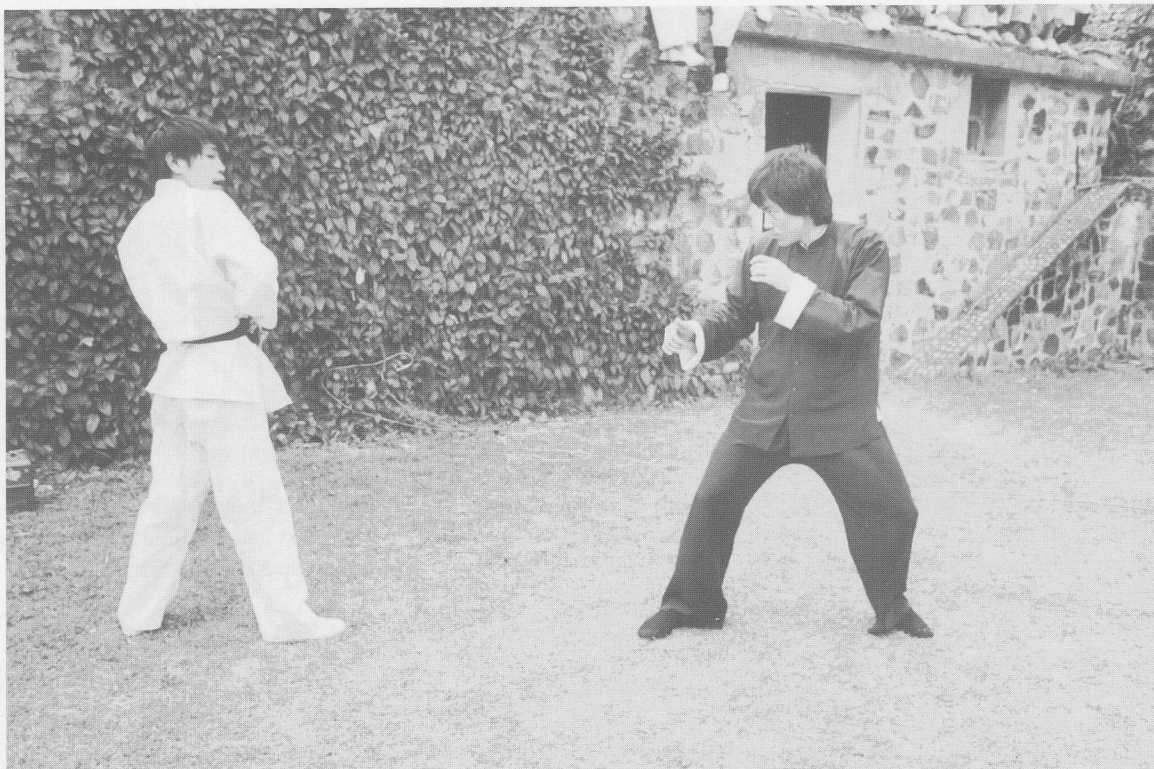
"In general, the shifting of forces should be done secretly and swiftly. Ingenious devices such as making a noise in the east while attacking in the west, appearing now in the south and now in the north, hit-and-run and night action should be constantly employed to mislead, entice and confuse the enemy. Flexibility in dispersion, in concentration and in shifting is the concrete manifestation of the initiative in guerrilla warfare, whereas inflexibility and sluggishness will inevitably land one in a passive position and incur unnecessary losses. But a commander proves himself wise not by understanding how important the flexible employment of forces is but by being able to disperse, concentrate or shift his forces in time according to specific circumstances. This wisdom in foreseeing changes and right timing is not easy to acquire except for those who study with a receptive mind and take pains to investigate and think things over. In order that flexibility may not become reckless action, a careful consideration of the circumstances is necessary."

"To determine the enemy's shape."

"One of the most difficult problems which confronts any commander who has committed his forces in accordance with a well-developed plan is to alter this in the light of changing circumstances."

"The nature of war is ceaseless change."

"The process of knowing the situation goes on not only before but also after the formulation of a military plan. The carrying out of a plan, from its very beginning to the conclusion of an operation, is another process of knowing the situation, i.e., the process of putting it into practice. In this process there is need to examine anew whether the plan mapped out in the earlier process corresponds with the actualities. If the plan does not correspond or does not fully correspond with them, then we must according to fresh knowledge, form new judgments and make new decisions to modify the original plan in order to meet the



The On-Guard position was considered a "deceptive" stance by Bruce Lee, allowing him perfect balance and mobility in which to execute his techniques in a non-telegraphic manner.

new situation. There are partial modifications in almost every operation, and sometimes even a complete change. A hothead who does not know how to change his plan, or is unwilling to change it but acts blindly, will inevitably run his head against a brick wall."

(In the margins of this paragraph, Bruce Lee wrote: "To change with change is the changeless state." One is also reminded of the advice that Bruce Lee gave to James Franciscus in the television episode of Longstreet: "Don't just charge in blindly! You've got to listen! L-i-s-t-e-n!")

"It is one of the most important tasks of command 'to effect timely and proper change of tactics according to the conditions of the units and of the terrain, both on the enemy's side and our own.'"

"Deception and surprise are two key principles."

One may recall Bruce Lee's comments to his student, Bob Bremer, after the latter had become frustrated after his every

attempt at launching a successful attack against Bruce ended in failure. "Bruce you're just too damn fast!" Bremer lamented to his sifu, to which Bruce Lee replied: *"I am not that fast. I know plenty of people who are faster than me. However, I have learned to be deceptive."*

The strategy of deception lies at the heart of all successful combat, and it is this point that both Sun Tzu and Mao emphasized. In another passage from the introduction that was underlined by Bruce, Griffith explains the significance of this principle:

"Again paraphrasing Sun Tzu, Mao has said that war demands deception. 'It is often possible by adapting all kinds of measures of deception to drive the enemy into the plight of making erroneous judgments and taking erroneous actions, thus depriving him of his superiority and initiative.' The enemy is deceived by creating 'shapes' (Sun Tzu) or 'illusions' (Mao). At the same time, one conceals his shape from the enemy."

However, simple deception -- while effective -- is not an end in itself. In another passage from the Griffith's introduction, Bruce Lee underlined the following quotes of Mao's:

"Deception is not enough -- the enemy's leaders must be confused; if possible, driving insane. The morale of the enemy is the target of high priority, its reduction an essential preliminary to the armed clash."

"In actual life we cannot ask for an invincible general; there have been few such generals since ancient times. We ask for a

general who is both brave and wise, who usually wins battles in the course of a war -- a general who combines wisdom with courage."

"The wise general is circumspect; he prefers to succeed by strategy."

To become a hero who, at once brave and wise, possesses not only the courage to override all obstacles but the ability to control the changes and developments of an entire war."

"The dispositions of a thoughtful commander 'ensue from correct decisions' derived from 'correct judgments,' which depend on 'a comprehensive and indispensable reconnaissance.' The data gathered by observation and from reports are carefully appraised; the crude and false discarded; the refined and true retained. The wise general thus is able to go 'through the outside into the inside.' A careless one 'bases his military plan upon his own wishful thinking;' it does not correspond with reality; it is, in a word, 'fantastic.'"

And Now...The Art Of War

After Griffith's introduction, the real teachings of Sun Tzu are presented, at times followed by commentary from Chinese military authorities and scholars. Here are the passages from Sun Tzu's book, along with the commentaries of the authorities and, where they exist, Bruce Lee himself:

SECTION I: ESTIMATES

Sun Tzu said:

17. All warfare is based on deception.

18. Therefore, when capable, feign incapacity; when active, inactivity.

19. When near, make it appear that you are far away; when far away, that you are near.

20. Offer the enemy a bait to lure him; feign disorder and strike him.

21. When he concentrates, prepare against him; where he is strong, avoid him.

22. Anger his general and confuse him.
Li Ch'uan: If the



Having "offered the enemy a bait to lure him," Bruce rushes in to finish off his adversary during a real fight with an extra that broke out on the set of *Enter the Dragon*.

general is choleric
his authority can
easily be upset. His
character is not
firm.

Chang Yu: If the enemy general is obstinate and prone to anger, insult and enrage him, so that he will be irritated and confused, and

without a plan will recklessly advance against you.

23. Pretend inferiority and encourage his arrogance.



The consequences of engaging in combat with a man who is centered both mentally and physically; Bruce's adversary recoils from a kick--his feet actually being lifted off the ground -- while Bruce proves the validity of delivering an attack "with supernatural speed."

24. Keep him under a strain and wear him down.
Li Chu'an: When the enemy is at ease, tire him.

25. When he is united, divide him.

26. Attack where he is unprepared; sally out when he does not expect you.

SECTION II: WAGING WAR

Sun Tzu said:

6. Thus, while we have heard of blundering swiftness in war, we have not yet seen a clever operation that was prolonged.

Tu Yu: An attack may lack ingenuity, but it must be delivered with supernatural speed.

7. For there has never been a protracted war from which a country has benefited.

8. Thus those unable to understand do not require a second levy of conscripts nor more than one provisioning.

SECTION III: OFFENSIVE STRATEGY

Sun Tzu said:

3. For one to win one hundred victories in one hundred battles is not the acme of skill. To subdue the enemy without fighting is the acme of skill.

6. Chang Yu: If you cannot nip his plans in the bud, or disrupt his alliances when they are about to be consummated, sharpen your weapons to gain the victory.

11. Your aim must be to take All-under-Heaven intact. Thus your troops are not worn out and your gains will be complete. This is the art of offensive strategy.

28. Ch'en Hao: Create an invincible army and await the enemy's moment of vulnerability.

31. Therefore I say:
'know the enemy and

know yourself; in a hundred battles you will never be in peril.

32. When you are ignorant of the enemy but know yourself, your chances of winning or losing are equal.

33. If ignorant both of your enemy and of yourself, you are certain in every battle to be in peril.

SECTION IV: DISPOSITIONS

Sun Tzu said:

13. Therefore the skillful commander takes up a position in which he cannot be defeated and misses no opportunity to master his enemy.

15. Tu Mu: The Tao is the way of humanity and justice, 'laws' are regulations and institutions. Those who excel in

war first cultivate their own humanity and justice and maintain their laws and institutions. By these means they make their governments invincible.

20. Chuang Yu: ...Take advantage of the enemy's unpreparedness; attack him when he does not expect it; avoid his strength and strike his emptiness, and like water, none can oppose you.

(Bruce Lee wrote in the margins next to the above sentence: "*Yang-Yin, Yin-Yang. When you feel emptiness, strike in a straight line.*")

[Editor's note: I should mention that it was touching to see that pressed within the pages of this section of Bruce Lee's copy of this book was an obituary for Bruce's friend in Seattle, Charles Y. Woo, who had passed away at the age of 38 as a result of a freak horseback riding accident.]

SECTION V: ENERGY

Sun Tzu said:

5. Generally, in battle, use the normal force to engage; use the extraordinary to win.

7. For they end and recommence; cyclical, as are the movements of the sun and moon. They die away and are reborn; recurrent, as are the passing seasons.

12. For these two forces are mutually reproductive; their interaction as endless as that of interlocked rings. Who can determine where one ends and the other begins?

(Bruce Lee wrote in the margin next to the above sentence: "*Firmness is the result of gentleness, and gentleness is the cause of firmness.*")

16. His potential is that of a fully drawn crossbow; his timing, the release of the trigger.

18. Apparent confusion is a product of good order; apparent cowardice, of courage; apparent weakness, of strength.

(Bruce Lee wrote in the margin next to the above sentence: "*to be bent is to be straight*")

Tu Mu: The verse means that if one wishes to feign disorder to entice an enemy he must himself be well disciplined. Only then can he feign confusion. One who wishes to simulate cowardice and lie in wait for his enemy must be courageous, for only then is he able to simulate fear. One who wishes to appear to be weak in order to make his enemy arrogant must be extremely strong. Only then can he feign weakness.

19. Li Ch'uan: ...In the art of war there are no fixed rules. These can only be worked out according to circumstances.

(Bruce Lee wrote in the margin next to the above statement: "*[the] Art of no art.*")

This belief also manifested itself in Bruce Lee's writings: "*Too many people are looking at what should be, rather than what is.*" And "*circumstances dictate what you should do; my movement is the result of your movement, my technique the result of your technique.*")

24. He who relies on the situation uses his men in fighting as one rolls logs or stones. Now the nature of logs and stones is that on stable ground they are static; on unstable ground, they move. If square, they stop. If round, they role.

25. Thus, the potential of troops skillfully commanded in battle may be compared to that of round boulders, which roll down from mountain heights.

Tu Mu:.... Thus one need use but little strength to achieve much.

Chang Yu:....setting a ball in motion on a steep slope. The force applied is minute but the results are enormous.

(Bruce Lee wrote in the margin of the above statement that: "*Accumulation of energy: momentum = speed x force*").

SECTION VI: WEAKNESSES AND STRENGTHS

Sun Tzu said:

1. Generally, he who occupies the field of battle first and awaits his enemy is at ease; he who comes later to the scene and rushes into the fight is weary.

2. And therefore those skilled in war bring the enemy to the field of battle and are not brought there by him.

4. when at rest, to make him move.

5. Appear at places to which he must hasten; move swiftly where he does not expect you.

6. Ts'ao Ts'ao: Go into emptiness, strike voids, bypass what he defends, hit him where he does not expect you.

8. Ho Yen-hsi: I make the enemy see my strengths as weaknesses and my weaknesses as strengths while I cause his strengths to become weaknesses and discover where he is not strong.... I conceal my tracks so that none can discern them; I keep silence so that none can hear me.

13. If I am able to determine the enemy's dispositions while at the same time I conceal my own then I can concentrate and he must divide. And if I concentrate while he divides, I can use my entire strength to attack a fraction of his. There, I will be numerically superior.

(Bruce Lee wrote in the margin of the above statement: "*Yang (yin) - Yin (Yang)*")

15. For if he prepares to the front his rear will be weak, and if to the rear, his front will be fragile. If he prepares to the left, his right will be vulnerable and if to the right, there will be few on his left. And when he prepares everywhere he will be weak everywhere.

(Bruce Lee wrote in the margin of the above statement: *"Emptiness to be full: If you concentrate no where, you spirit will be everywhere."* In other words, if there is no place he does not make preparations there is no place he is not vulnerable -- the double negative rendering the meaning emphatically positive.)

24. The ultimate in disposing one's troops is to be without ascertainable shape. Then the most penetrating spies cannot pry in nor can the wise lay plans against you.

26. ...but respond to circumstances in an infinite variety of ways.

27. ...an army avoids strength and strikes weakness.

28. And as water shapes its flow in accordance with the ground, so an army manages its victory in accordance with the situation of the enemy.

29. And as water has no constant form, there are in war no constant conditions.

SECTION VII: MANEUVER

Sun Tzu says:

12. Move when it is advantageous and create changes in the situation by dispersal and concentration of forces.

20. Chang Yu: Heart is that by which the general masters. Now order and confusion, bravery and cowardice, are qualities dominated by the heart.

22. And therefore those skilled in war avoid the enemy when his spirit is keen and attack him when it is sluggish and his soldiers homesick. This is control of the moral factor.

26. Therefore, the art of employing troops is that when the enemy occupies high ground, do not confront him; with his back resting on hills, do not oppose him.

27. When he pretends to flee, do not pursue.

30. Do not thwart an enemy returning homewards.

31. To a surrounded enemy you must leave a way of escape.

32. Do not press an enemy at bay.

Tu Yu: Prince Fu Ch'ai said: 'Wild beasts, when at bay, fight desperately.'

SECTION VIII: THE NINE VARIABLES

Sun Tzu said:

16. It is a doctrine of war not to assume the enemy will not come, but rather to rely on one's readiness to meet him; not to presume that he will not attack, but rather to make one's self invincible.

Ho Yen-hsi: ...The 'Strategies of Wu' says: 'When the world is at peace, a gentleman keeps his sword by his side.'

18. If reckless, he can be killed.

19. If cowardly, captured.

Ho Yen-hsi: The Ssu-ma Fa says: 'One who esteems life above all will be overcome with hesitancy. Hesitancy in a general is a great calamity.'

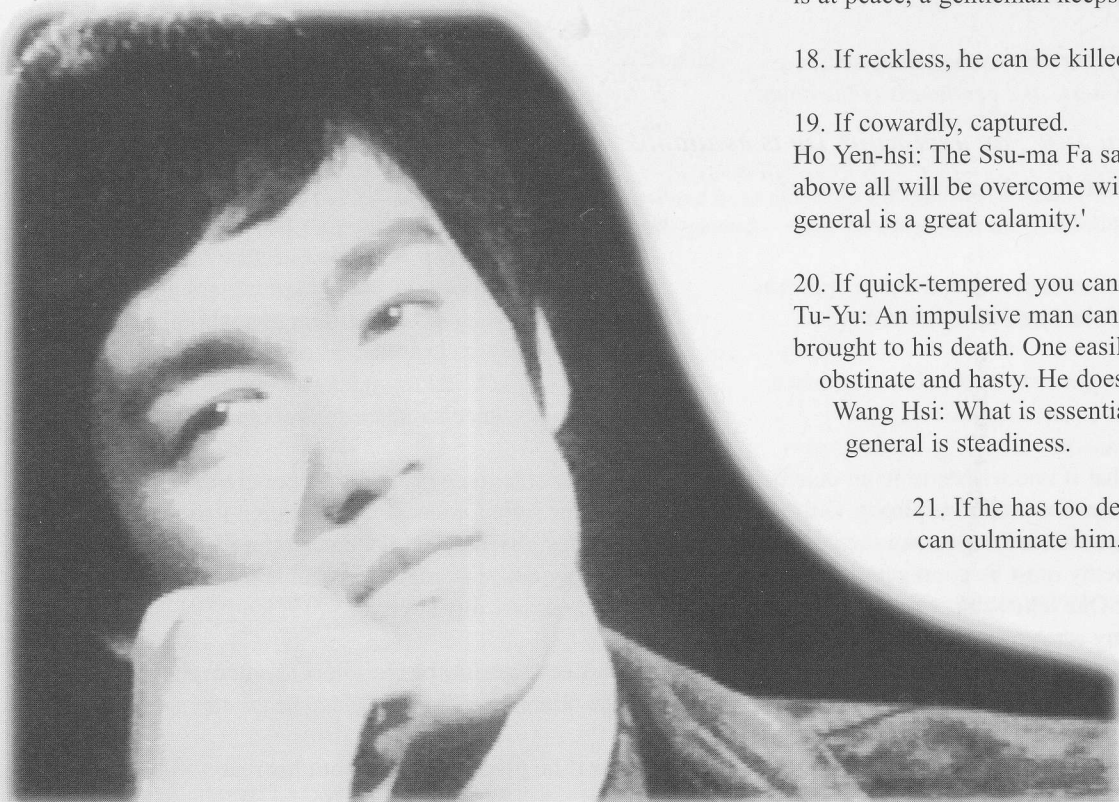
20. If quick-tempered you can make a fool of him;

Tu-Yu: An impulsive man can be provoked to rage and brought to his death. One easily angered is irascible, obstinate and hasty. He does not consider difficulties.

Wang Hsi: What is essential in the temperament of a general is steadiness.

21. If he has too delicate a sense of honor you can culminate him.

22. If he is of a compassionate nature you can harass him.



Possessed of a keen mind and a deep desire to understand the truth of combat, Bruce Lee, like Sun Tzu, came to the conclusion that "In order that flexibility may not become reckless action, a careful consideration of the circumstances is necessary."



***"You must be fierce, but have patience at the same time.
Most important of all, you must have complete determination".
—Bruce Lee***